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the ultimate resource for teachers, students, and readers.

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Aeschylus, the son of Euphorion, was born about 513 or 512 B.C. The great Persian wars occurred during his adult life and he fought at Marathon. He left

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behind more than
seventy plays, of which
seven have survived.

These Greek tragedies
are based on stories told
or indicated in previous
Greek legend. This
book, in particular, was
drawn from the epic
poems of Homer and his
successors and
constitutes an informal,
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history of the world as

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The Oresteia (Ancient Greek: ????????) is a trilogy of Greek tragedies written by Aeschylus in the 5th century BC, concerning the murder of Agamemnon by Clytemnestra, the murder of Clytemnestra by Orestes, the trial of Orestes, the end of the curse on the House of

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Atreus and the
pacification of the
Erinyes. The
trilogy—consisting of
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Oresteia - Wikipedia

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THE ORESTEIA The

Life of Aeschylus

AESCHYLUS, the son
of Euphorion, was born

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in the last quarter of the sixth century B.C., probably about 513 or 512 B.C. The great Persian Wars occurred during his early manhood, and he fought, certainly at Marathon (where his brother was killed in action) and

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Agamemnon is a play by Aeschylus that was first published around 458 BC. Summary Read a Plot Overview of the entire book or a chapter by chapter Summary and Analysis.

Agamemnon: Study Guide | SparkNotes

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Academics' knowledge of the genre begins with his work, and understanding of earlier tragedies is largely based on inferences made from reading his surviving plays.

According to Aristotle, he expanded the number of characters in the theatre and allowed conflict among them.

Before this, characters

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interacted only with the chorus. Only seven of his estimated seventy to ninety plays have survived. There is a 1

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The Oresteia, a trilogy of Greek tragedies by Aeschylus, was first presented in Athens at the festival celebrating the God Dionysus in 458 B.C. The trilogy of plays consists of Agamemnon, The Libation Bearers, and The Eumenides. The Oresteia is the only surviving example of the works of ancient

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The only trilogy of
tragedy plays to survive
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features the ageless
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between justice,
revenge, and religion.

In the Oresteia

Aeschylus addressed the
bloody chain of murder
and revenge within the

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royal family of Argos.
As they move from
darkness to light, from
rage to self-governance,
from primitive ritual to
civilized institution,
their spirit of struggle
and regeneration
becomes an everlasting
song of celebration. In
Agamemnon, a king's
decision to sacrifice his
daughter and turn the
tide of war inflicts

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lasting damage on his family, culminating in a terrible act of retribution; The Libation Bearers deals with the aftermath of Clytemnestra's regicide, as her son Orestes sets out to avenge his father's death; and in The Eumenides, Orestes is tormented by supernatural powers that can never be appeased.

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The Oresteia

Aeschylus I: Oresteia,
which includes

Agamemnon, The

Libation Bearers, and

The Eumenides is a

trilogy of Greek

tragedies written by

legendary Greek

playwright Aeschylus. It

is widely considered to

be among the top Greek

tragedies of all time.

This great trilogy will

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surely attract a whole new generation of Aeschylus readers. For many, The Oresteia is required reading for various courses and curriculums. And for others who simply enjoy reading timeless pieces of classic literature, this gem by Aeschylus is highly recommended. Published by Classic Books America and

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beautifully produced,
Aeschylus I: Oresteia,
which includes
Agamemnon, The
Libation Bearers, and
The Eumenides would
make an ideal gift and it
should be a part of
everyone's personal
library.

Aeschylus (ca. 525-456
BCE), the dramatist
who made Athenian

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Tragedy one of the world's great art forms, witnessed the establishment of democracy at Athens and fought against the Persians at Marathon. He won the tragic prize at the City Dionysia thirteen times between circa 499 and 458, and in his later years was probably victorious almost every time he put

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on a production, though Sophocles beat him at least once. Of his total of about eighty plays, seven survive complete. The first volume of this new Loeb Classical Library edition offers fresh texts and translations by Alan H. Sommerstein of *Persians*, the only surviving Greek historical drama; Seven

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against Thebes, from a trilogy on the conflict between Oedipus' sons; Suppliants, on the successful appeal by the daughters of Danaus to the king and people of Argos for protection against a forced marriage; and Prometheus Bound (of disputed authenticity), on the terrible punishment of

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Prometheus for giving fire to humans in defiance of Zeus. The second volume contains the complete Oresteia trilogy, comprising Agamemnon, Libation-Bearers, and Eumenides, presenting the murder of Agamemnon by his wife, the revenge taken by their son Orestes, the pursuit of Orestes by his

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Mother's avenging
Furies, his trial and
acquittal at Athens,
Athena's pacification of
the Furies, and the
blessings they both
invoke upon the
Athenian people. The
third volume collects all
the major fragments of
lost Aeschylean plays.

The Oresteia is a trilogy
of Greek tragedies

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Written by Aeschylus
which concerns the end
of the curse on the
House of Atreus. When
originally performed it
was accompanied by
Proteus, a satyr play that
would have been
performed following the
trilogy; it has not
survived. The term
"Oresteia" may have
originally referred to all
four plays, but today is

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generally used to designate only the surviving trilogy. The only surviving example of a trilogy of ancient Greek plays, the Oresteia was originally performed at the Dionysia festival in Athens in 458 BC, where it won first prize. A principal theme of the trilogy is the shift from the practice of personal

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vendetta to a system of litigation. The name derives from the Greek character Orestes, who sets out to avenge his father after his mother's affair with

Aegisthus. Aeschylus (circa 525 BC – 455 BC) was the first of the three ancient Greek tragedians whose plays can still be read or performed, the others

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being Sophocles and Euripides. He is often described as the father of tragedy: our knowledge of the genre begins with his work and our understanding of earlier tragedies is largely based on inferences from his surviving plays.

According to Aristotle, he expanded the number of characters in plays to

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allow for conflict amongst them, whereas previously characters had interacted only with the chorus. Only seven of his estimated seventy to ninety plays have survived into modern times.

One of the founding documents of Western culture and the only surviving ancient Greek

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trilogy, the Oresteia of Aeschylus is one of the great tragedies of all time. The three plays of the Oresteia portray the bloody events that follow the victorious return of King Agamemnon from the Trojan War, at the start of which he had sacrificed his daughter Iphigeneia to secure divine favor. After Iphi-

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geneia's mother, Clytemnestra, kills her husband in revenge, she in turn is murdered by their son Orestes with his sister Electra's encouragement. Orestes is pursued by the Furies and put on trial, his fate decided by the goddess Athena. Far more than the story of murder and ven-geance in the royal house of Atreus, the

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Oresteia serves as a dramatic parable of the evolution of justice and civilization that is still powerful after 2,500 years. The trilogy is presented here in George Thomson's classic translation, renowned for its fidelity to the rhythms and richness of the original Greek.

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Presents a modern translation of the ancient Greek trilogy which traces the chain of murder and revenge within the royal family of Argos, commissioned by the Royal National Theatre for performance in the Fall of 1999.

This is the only general introduction in English to Aeschylus' *Oresteia*,

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one of the most important and most influential of all Greek dramas. Simon Goldhill focuses on the play's themes of justice, sexual politics, violence, and the position of man within culture, and explores how Aeschylus constructs a myth for the city in which he lived. A final chapter considers the influence

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of the Oresteia on later theatre. Its clear structure and guide to further reading will make this an invaluable guide for students and teachers alike.

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